



Extended Abstract

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The Cognitive Metaphors of the Unity of Existence in Rumi's Quatrains

Ali Alizadeh Amoli^{ID}
Bahaodin Eskandari*^{ID}
Alireza Nabilou^{ID}

Introduction

Depicting and objectifying an abstract concept helps to understand it better; therefore, the theory of the unity of existence, which has been proposed by Muslim mystics with different interpretations, can be understood in the works of poets in the form of different images. An attempt is made in this study to systematically analyze these images with a descriptive-analytical method, emphasizing the cognitive metaphors of the unity of existence. Rumi's quatrains are worthy of attention from this point of view because Rumi came to the understanding of the unity of existence through his spiritual journey and discovery and intuition, and to express this lofty concept, especially in the form of short *quatrain* poems, he inevitably created many images which are the result of allegories and are presented in the form of similes and, cognitive/conceptual metaphors, and allegorical stories. In this research, it was found that the images of the unity of existence are related to one of the image clusters of light, water, wind, music, sweetness, spring, enchanter, and fire. It is possible to match the unity of existence (the abstract side/destination domain) with these sensations (the source/origin domain) and obtain macro-metaphors, each of which containing sub-metaphors.

Research Method, Background, and Objective

The present research aimed to analyze the cognitive metaphors of the unity of existence in all Rumi's quatrains (1994 quatrains). By examining the idea of unity of existence in the form of conceptual metaphors, new perspectives and coherent images are revealed to the audience. Examining the cognitive metaphors of the unity of existence in Rumi's poems can be effective in understanding the hidden layers of Rumi's mind about the unity of existence. The main and central axis of the poems of Rumi and his like-minded poets is the unity of existence, and the images related to it; therefore, the audience who is not familiar with the cognitive metaphors of the unity of existence cannot understand and discover the poetic-mystical world of people like Rumi and find out the mental subtleties and the hidden layers of his thoughts. Therefore, it is important to analyze the concept of unity of existence in the framework of cognitive theory because it opens a new window to understanding the poet's mental system. This research deals with it for the first time. Many studies have been conducted about cognitive metaphors in Persian literature, but no research has been done in particular on the cognitive metaphor of the unity of existence so far.

* Associate Prof in Persian Language and Literature of Qom University, Qom, Iran.
bahaeddineskandari@gmail.com

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The research method is analytical-descriptive and library-oriented data collection. It is based on the efficiency of existing documents and classification, as well as the explanation and interpretation of the contents and conclusions.

Discussion

To create a cognitive meta-metaphor, one must match the most general term expressing the desired lasting concept (the abstract side/destination domain and the source/origin domain) in a way that includes sub-metaphors. Here, we should consider the term unity of existence as an abstract aspect that is depicted and felt in Rumi's poems with various sensations and images. For example, in the sentence "the unity of existence is a fiery unity", it can be seen that the source domain of the metaphor is a tactile sense (fire), and the destination domain is the abstract concept of the unity of existence. In Rumi's quatrains, the images of the unity of existence are related to one of the sensory and perceptual domains of human beings, and the image clusters of light, water, wind, music, sweetness, spring, enchanter, and fire. Every poet and every mystic will need to use some central metaphors in shaping their mental system and artistic outlook. None of these metaphors are created by the mind and the language of that poet and mystic. It often has a history of several generations or is a word that has a constant presence in everyday life, like water or mirror. But when we pay attention and see the central use of these words in the works of a poet or a mystic, we realize what a central role these common and frequent words play in his mental system and the system of his artistic and mystical language (Shafiei Kadkani, 2013; 555).

As mentioned before, care should be taken in naming tactile image clusters and choosing appropriate words so that no problems arise in the analysis of cognitive metaphors. On the abstract side, we are faced with the three general terms of creator, creation, and created, and the link being "existence" has become the criterion for naming the unity between them so that it can refer to all three. On the tactile side, we witness the three general items of superior, connector, and inferior, and we must name their unity according to the connector and choose a word for it. For example, we should use the term "unity of light" in the unity of light-giver, light, and light-receiver. Having said that, solar unity, moonlight unity, unity of light, sunny unity, etc., cannot be suitable terms for the intended unity, and lead us astray in our analysis. By taking into account the mentioned subject and the sensory realms of humans and the adaptation of unity of existence (the abstract side/destination domain) with sensations (the source/origin domain), the following macro-metaphors can be obtained:

Visual and tactile senses:

- The unity of existence is the unity of light.
- The unity of existence is the unity of water.
- The unity of existence is the unity of spring.
- The unity of existence is the unity of the enchanter.
- The unity of existence is the unity of fire.

Auditory Sense:

- The unity of existence is musical unity.

Sense of taste

- The unity of existence is the unity of drunkenness.
- The unity of existence is the unity of sweetness.

Each of these macro-metaphors contains sub-metaphors that can be analyzed in Rumi's quatrains.

Conclusion

The cognitive metaphors that Rumi uses for the unity of existence show that he has a special view of the unity of existence as a key element in mysticism. He uses the sensory realms of light, water, wind, music, sweetness, spring, enchanter, and fire to depict the unity of existence. Each of them is placed under one or two of the five senses and forms the eight macro-metaphors of the cognitive metaphors. By breaking down this macro-metaphor and keeping in mind the three sides of the grace system, we found that each of them contains three sub-metaphors, and each of these sub-metaphors also includes other minor metaphors. Therefore, we obtained macro-metaphors first, considering the origin domain and the destination domain;

and then, we assigned three sub-metaphors to each one; and finally, we reached many minor metaphors. In this way, we achieved a conceptual system in Rumi's quatrains.

In 1994 Rumi's quatrains, a total of 128 cognitive metaphors of the unity of existence are used. The percentage of metaphors used is very close to each other, and their numbers vary between 12 and 21 times for each; and there is no significant difference in their frequency compared to each other.

Keywords: cognitive metaphor, Unity of Existence, Rumi's quatrains

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